

Horn in F

At the Hawk's Well

W. B. Yeats

Nigel Keay

Part 1

♩ = 72

**12** M.S. 2 **1**

boughs long stripped by the wind, *p*

17

**3**

*p*

28

**1** **4** **8** C. 7

(♩ = 72)

A

43

**3** **3** **3**

man climb ing up to a place *mf* *p*

53

**5** M.S. 1 **1**

What were his life soon *mf*

64

**3** **6** M.S. 2

*f* *mf* were all my hopes and fears

76

**7** **3** **1**

*p*

91

**1** **1** **16** M.S. 1

111 *mf* *3* *2*  
 dry bed of the

120 *f* *1* *f* *4*

Fl. 131 *f* *1* *p*

139 *3* *1* *2* *p*  
*rit. a tempo* *Tempo 1* ♩ = 72

149 *2* *3* *2* *M.S. 1* *3*  
*più mosso* ♩ = 80 "Why should I sleep?" the

160 *p* *pp* *Tempo 1* ♩ = 72 *fp* *1*

168 *meno* ♩ = 60 *Tempo 1* ♩ = 72 *6* *3* ♩ = 84

*poco rit.* *a tempo* ♩ = 80 *M.S. 1* *1*  
 fif\_ ty years.

189 *8* *Tpt.* *3* ♩ = 84 *p*

203 **4**  
*mp* *f*

213 **1** **3** **3** rit. ♩ = 72  
*mf* *f* *mp*

220 ♩ = 60 **5** rit. a tempo ♩ = 60 **14**  
*p*

Part 2

♩ = 90  
*mf* **3**

9 **3**

15 **2**  
*f* *mf* *f* *mf*

23 **1**  
*mf* *mf*

28 **3** B. 8va  
*f* well And drive the cat - tle off,

34 **1**  
*mf* *mf* *p*

40 **3**  
*f* *mf* *f*

48 **2**  
*fp* *mf*

54 **1** *meno mosso* ♩ = 84  
*f* *p* *f* *p*

61 **5** *a tempo* ♩ = 90 Pno. *mf*

70 ♩ = 84 *rubato* *rit.* ♩ = 72 *accel.* ♩ = 96 **1**

77 *rit.* ♩ = 72 ♩ = 96 **3** *rit. ....* ♩ = 96 *rit.* ♩ = 80 ♩ = 96 **4** B. ♩ = 80  
 brings you hith - er

88 *accel. ....* ♩ = 96 *poco rit.* **1** *a tempo* ♩ = 96 **3** *rit.*

97 *a tempo* **7** T. 8ba **3** ♩ = 96  
 seemed charmed and found this

110 **1** *rit. .... a tempo* ♩ = 96  
*mf* *sf* *p* *mf*

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117  $\text{♩} = 90$  **2** **5**  $\text{♩} = 96$  **4** T. 8ba  $\text{♩} = 90$  **3**  
 of that mi-

131  $\text{♩} = 96$  **3** **rall.**  $\text{♩} = 96$   
 - rac - u - lous *p* *mf*

140 **2** **2** **rit.** **a tempo**  
*mf* *mp*

149 **1** **1** **molto rit.** **accel.**  $\text{♩} = 96$  **a tempo**  
*mf*

154 **molto rall.**  $\text{♩} = 80$  **1**  
*sfz* *mp*

162 *mp* *f* *mp*

170 **3** **12** **B.** **3**  
 comes the wat - er has scarce

187  $\text{♩} = 90$  **4** **rit.** **a tempo** T. 8ba  
*p* long to wait for an - y

197 **rall.**  $\text{♩} = 72$  **4** **3**  
*mp* *f* *mf*

207 **1**  
*mf* *p* *f*

215 **2**  
*f* *mp*

223 **6**  
 B. **3**  
 rain, and nei - ther in dark nor shine wan - dered *mp*

234 **1** **1** **1** **1** **3**  
*mp* *rallentando* *accel.*.....  $\text{♩} = 90$

244 *rit.*..... *a tempo*  $\text{♩} = 90$  *rall.*..... **1**  
*mp*

251  $\text{♩} = 72$  **6** B. *mf* *rall.*  
 all that's old and with - ered.

262  $\text{♩} = 80$  *giusto* **2** **1**  
*mf* *mf*

270 **1**  
*mf* *mf*

275 **3** **3**  
*mf*

281 **1**  
*mf*

287 *mf* **2** *mf*

294 *mp* **3** *mf*

302 *mf* *f* *p* *mp* rall. ♩ = 80 rubato rall.

308 rubato ♩ = 80 **1** *mp* *f* **3** rall. ♩ = 80

313 *mf* **1** **1** ♩ = 80 rit. ♩ = 80 rit. ....

320 a tempo ♩ = 80 **4** rit. .... ♩ = 66 **2** rubato **2** B. 7' *mp* or\_al - ways to mix

331 ♩ = 80 *mf* rit... ♩ = 80 *f* rall... ♩ = 80 rit... ♩ = 80

337 *p* *mf* *mp* rit. .... ♩ = 80 rit. ♩ = 80

343 *mf* *mp*

349 *f* **1** rit. ♩ = 72 rit..

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356 ..♩ = 80 **rall.** ♩ = 72 **rit.** ♩ = 64 **rit....**

362 ♩ = 64 **rall.** ♩ = 60 ♩ = 66 ♩ = 68

369 ♩ = 72 ♩ = 76 **rit.....** ♩ = 76

378 **rit.....** ♩ = 76 **molto rit.** ♩ = 76 **rit.....** ♩ = 76

385 **rit.....** ♩ = 76 **rall....** ♩ = 66

393 B. ♩ = 76 **rit.....** ♩ = 76

I have been watch - ing all my

398

406 **rit.....** ♩ = 60 **molto rall.** ♩ = 40 ♩ = 60 **poco accel....**

418 ♩ = 66 **poco accel.....** ♩ = 72 ♩ = 68 T. 8ba

Why do\_\_\_ you fix those



427 *mp* *mf* *f* **1**

433 *mf* ( $\text{♩} = 68$ )

441

449 **3** *mp* *p*

458 rit...a tempo *p* **3**

465 **3** E. Vln *p* **5**

479 Fl. *p* **8** M-S. 1 The

492 **9** T. 8ba *mp* mad - ness has laid hold up Some were called queens

505 **8**  $\text{♩} = 60$  **8**

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Part 3

rit.....a tempo

♩ = 64

M.S. 1

1 7

*pp*

a - mong his chil - dren and

12

friends.

*mp* *p*

♩ = 66

20

6 B.

Ac - cur - sed

*p* *mp*

accel..... ♩ = 80

31

*mf*

37

3 1

*f* *f*

45

*mp* *mf* *mf*

51

*mf*

1

57

*mf* *mf*

1

63

1

*mp* *mp* *mf*

69

Musical staff 69-74: Treble clef, key signature of one sharp (F#). Measures 69-74 contain melodic lines with dynamics *f* and *f*, and articulation marks like accents and slurs. A triplet of eighth notes is marked with a '3' above it. A fermata is placed over the final note of measure 74.

75

Musical staff 75-87: Treble clef, key signature of one flat (Bb). Measures 75-87 contain rests. Above the staff are performance markings: '1', 'rall.', '1', '♩ = 60', '6', '♩ = 64', '2', 'rall.', 'a tempo', and '11'.

98

Musical staff 98-150: Treble clef, key signature of one flat (Bb). Measures 98-150 contain rests. Above the staff are performance markings: 'rall.', 'a tempo', and '53'.